

REVIEWS OF ANGELIQUE ROCKAS' PERFORMANCE AS CARMEN.

July 23rd

THE STAGE

Tailormade theatre

NEW INTERNATIONALIST
THEATRE

The Balcony

VERY OFTEN "international" and "multi-national" are words which serve to disguise good intentions and fallible practice. Genet's play is perhaps a rare example of theatre tailormade for such casting, but this production of the Bernard Frechtman translation deserves praise on purely artistic grounds.

Patrick Kealey has, perhaps, been less concerned to strip away the layers of sexual, political and spiritual deceit of the original than to filter them through the sieve of imaginative staging. He relies on lighting (Jan Sendor) and sound (Roy Weskin and Sion Evans) to suggest the carnal oasis which Mme Irma's house of illusions represents amid civil slaughter. Ann Hubbard's costumes emphasise this.

Ellen Thomas' Irma is a very fine portrait of the woman of foul business, and the company's administrative director Angelique Rockas fires off her as Carmen, croaking for a hapless child. Jonathan Oliver, Ray Charleson and Kenneth Hadley also loom shadow-large in this particular room sequence of mirrors.

Anne Morley-Priestman

Back to album

WHERE TO GO, 16th July

The New Internationalist Theatre's production of Jean Genet's The Balcony (The Park, 5 Patcham Terrace, Battersea, W8; 582 1023) is a thought-provoking piece of fringe theatre. While the ruling classes, the icons and figureheads fiddle, society burns around them, forcing them to take shelter in the illusions of Irma's whorehouse. There fantasy staves off the real world. Both the whores and their clients act out their parts, but where does the image end and the reality take over? Some fine performances, in particular Ray Charleson's Bishop, Corinna Schnabel as Chantal and Angelique Rockas as Carmen, hold the attention in this comment on power and political manoeuvre. Plays now until July 19th.

John Leach

ANGELIQUE ROCKAS AS CARMEN IN 'THE BALCONY'
(INTERNATIONALIST THEATRE) JULY 1981.



